The Creative Aesthetics of N'at

By
Dr Aziz Ahsan

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Dedicated to

Hassan b. Thabit g

The Na't poet of Allah's Messenger a

Supported by

The Archangel Gabriel (Jibrael) e

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Foreword

In this small but comprehensive treatise, Dr Aziz Ahsan has brought to fore the genetics of the creative aesthetics of N'at. N'at is certainly a divine appreciation of Prophetic virtues and attributes. However, what N'at Allah's Messenger a himself wanted his Companions to compose is an interesting study. This is narrated from the mother of the believers Seyyida Aisha j that the Prophet a said: "Satirize the Quraysh, for my praise and satire strikes these arrogant folk like bursts of arrows." Then he sent for Ibn Rawaha g for a poetic censure of the infidels. But it was not up to the mark. He sent for K'ab b. Malik g as well. Then he called Hassan b. Thabit g who submitted: "Now the time has come and the lion has been called who strikes with his tail." He then held his tongue, started moving it and submitted: "By my Lord Who has sent you with the Truth, I shall tear them off with my tongue as we smash the leather." The Messenger of Allah said: "How will you satirize them? You know that I am a relative of them." On this, Hassan b. Thabit g submitted: "O Messenger of Allah a! I will discriminate between you and the polytheists of Quraysh as easily and kindly as pulling a hair out of dough."[1]

The Prophet has outlined the role of a poet and the scope of N'at while advising Hassan b. Thabit:

اهْجُهُمْ أَوْ هَاجِهِمْ وَجِبْرِيْلُ مَعَكَ.

[1] Muslim *al-Sahih*, Bk., Virtues of Companions, Ch., Virtues of Hassan b. Thabit, 4:1935, §2490.

> "Write satirical poetry against the infidels (condemn them) and Gabriel is with you to do it.[2]

That is how the Messenger of Allah a delineated the role of his poets satirizing his foes, defending his glory and depicting his noble manners. Dr Aziz Ahsan has boldly taken up this case and proved what N'at we should write today.

2. We have seen that Gabriel also reinforced Hassan b, Thabit in writing N'at which Allah's Messenger desired him to do. We have also learnt how Allah's Beloved Messenger a showered his blessings on Imam Busiri in creating his Qaseeda Barda, how passionately Maulana Jami was advised not to visit his Mausoleum and how benevolently he added the forth line to Shaykh Sa'di's quatrain. That is how the creative aesthetics of N'at are generated. Apparently, Allah's Messenger has gone behind a cover but, in truth, he receives our salutations and greetings and, through his divine means, monitors and backs with his mercy all those who sincerely and ardently create N'at. This spiritual affinity with the Mausoleum of Allah's Messenger a serves as the fountain wherefrom gushes out the creative aesthetics of N'at. I am sure we can produce volumes on his mercy and generous donation to the poets who sincerely devote each and every breath of their life to extol the remembrance of Allah's beloved Prophet a. From this point of view, Dr Aziz Ahsan has produced a unique piece of writing on how the aesthetics of Na't take shape and who is behind the ecstasy and the beauty of N'at the poets are so generously granted in their poetic endeavors. Dr Aziz Ahsan will be remembered for this treatise.

Shaykh Abdul Aziz Dabbagh

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[2] Al-Bukhari *al-Sahih*, Bk. Starting the Creation, Ch. Remembrance of Angels, 3:1176, §3041.

Author's Note

This treatise is my second attempt to express my views in English language. "Excellence of Na'at: Conditions and Standards" was the first one. Since N'at writing is now in vogue and every poet is generously contributing his share to its colossal reservoir, I deemed necessary to highlight the creative aesthtiecs of this sacred genre. This treatise is an abridged form of the book presented earlier by this author: "Excellence of Na'at: Conditions and Standards".

By the grace of Almighty Allah u I am engaged for the last 41 years in creating, promoting and pursuing critical norms for the aesthetics of N'at Poetry. "Jawahir-un-N'at" was compiled in 1981 and its foreword became so popular that the book was given to Jang Karachi for book review in March/April, 1982. The daily Jang published full text of the foreword in the paper on 7th June, 1982. This text was picked up by Sindh Information Department's Journal "Izhar" and afterwards, selected by the Editor of "Auj", the Government College, Shahdra, Lahore, Professor Dr. Aftab Ahmad Naqvi, for "Na'at Number" (1992–1993). This healthy response to my 12 page foreword infused in me the spirit to strive hard to promote creative aesthetics of N'at poetry. It was also the great blessing of Almighty Allah u that I met Sabih Rahmani in 1994 and my article (Careless usage of Language and Narrative in N'at Poetry) ''نعتِ نبی میں زبان و بیان کی بے احتیاطیاں'' appeared in the first issue of "N'at Rang" in April, 1995. This article also gained great appreciation of N'at scholars. This encouragement paved the way for my constant involvement in the field of N'at.

I desire to record my heartiest gratitude to a scholar of the subject of N'at, Shaykh Abdul Aziz Dabbagh who took keen

interest in going through the text verbatim and suggested improvemnets.

I am also thankful to Sabih Rahmani who helped me in publishing this and many of my books in the past. I am indebted to all the writers of Exegeses, Translators of the Holy Qua'an, and the poets of Na'at whose texts have been used in this treatise.

May Allah u accept my humble effort and call me not to account if some omission has been made unintentionally. I would end up my submissions by borrowing words from Imam Busiri (رحمة الله عليه):

يَا رَبِّ بِالْمُصْطَفَى بَلِّغْ مَقَاصِدَنَا
وَاغْفِرْلَنَا مَا مَضَى يَا وَاسِعَ الْكَرَمِ

O Lord! On behalf of the Chosen One fulfil our good aims I claim;
The All Comprehending, the Generous forgive acts of shame.

(English Translation: Ahmad Mahmood uz Zaman).

(عزیزؔ احسن)
Aziz Ahsan
10th of Ashurah 1444 AH
9th of August 2022.

The Poetic Aesthetics of N’at

N’at and its Scope

Poetry is the most impressive medium of expressing thought content, infusing spirit, inspiring feelings and arousing sentiments. In view of its stimulus value, it is employed to promote moral and religious virtues in the society. Here N’at comes in which is the highest form of devotional poetry and which is the only medium that has enabled us to achieve this exalted objective effectively both in the manner and style.

While composing N’at, a poet has a vast field spread out before him to choose contents for his aesthetic exercise involving his inner consciousness, creative imagination, affective curiosities and cognitive inventions with a spiritual glow of faith and love for the Beloved Messenger of Allah. His words revolve round rhyming sentiments of love and reverence, submitting to the Prophet a for his charity of blessings, imploring intercession on the Day of Resurrection, seeing help for overcoming the miseries of life and weaving into words the Prophetic teachings. The verses start forming up and a poetic verve flows down on the paper shaping into N’at of the exalted Prophet a.

Some Definitions of N’at

N’at poetry has even wider scope of artistic creations venerating the Holy Prophet of Allah Most High. Let us see how scholars have been meditating what N’at is. The renowned religious scholar Syed Abdul Quddus Hashmi has defined the term N’at as follows:

> In Urdu, particularly, the term "N'at" is generally applied to a poetic composition exalting the personality of the Prophet (Muhammad a) and all his virtues and attributes, venerating him in verse (seldom in prose) and expressing the poet's heartfelt love and devotion to the Prophet's exalted personage.

Dr Saleem Ullah Jundran writes:

> N'at is an important and elevated genre of poetic literature. Its development and selection and its review in the annals of research particularly in Urdu, Arabic, Persian and Punjabi languages can be seen at a prolific rate.

The Quranic Vision

As the genre of N'at relates to venerating the Prophet a of Allah Most High, it is based on faith while faith requires leading life purposefully. Almighty Allah has stated that the life and death are the test of conduct:

> He Who has created death and life (so that) He may test you as to which of you is best in conduct.

Maulana Wahid-ud-Din Khan has elaborated this verse as under:

> Man in this world is living under testing conditions. A test essentially demands freedom of action.

According to this Quranic teaching, every potential, ability, competence, skill, genius, or instinctual proclivity, a human being is endowed with by Almighty Allah, requires to be used carefully.

Poetic instinct or potential is bestowed upon some people of intuitive nature by Allah Most Exalted. Its use, therefore, should be in conformity with the divine purpose of life i.e., proving to be the best poetic utterance and action.

Allah Almighty addressed humankind for cognizance of benefit and loss in this world. Qur'an says:

> By the time, (through the ages). Surly! Mankind is in loss. Except those who believe and do righteous deeds, and exhort one another to the truth and exhort one another to patience. [Q. 103:1–3]

Almighty Allah has, therefore, revealed in the Quran the nature of poets that they are impractical and make purposeless utterances. Qur'an says:

> As for the poets, the erring ones follow them. Don't you see that they wander purposelessly in every valley? and that they say what they do not do. [Q. 26:224–226]

Allama Sayed Sulaiman Nadvi shed light on the globally tested poetic works and observed:

> This world of ours has produced numerous great poets too. But these rulers of the world of fancy have utterly failed in the practical world of reality…. They have only supplied a momentary gratification of certain human emotions and created a fanciful world of unreal pains and pleasures. They have failed to leave a healthy impact on human life because their sweet and fancy words are not backed by actual deeds.

The Quran's Poetic Doctrine

Since N'at is written in poetic form out of devotional sentiments, expressing reverence for the high esteem of the greatest personality of the universe Muhammad a, the Beloved Messenger of Allah and unfolding its doctrines and dogmas is highly needed. The Qur'an has addressed poets in the verses of Surah Ash-Shuara and condemned their purposelessness. However, in the same command, those poets who fulfil the criteria of good deeds have been excluded

from this category. In like manner, the whole humankind has been addressed in Surah Al-Asr with regard to the faith and righteous deeds. In Sura al-Shuara, the Qur'an says:

> Except those [poets] who believe (in the Oneness of Allah (Islamic Monotheism) and do righteous deeds, and remember Allah much and vindicate themselves after they have been wronged [by replying back in poetry to the unjust poetry (which the pagan poets utter against the Muslims)]. [Q. 26:227]

This is a clear sign of granting permission of creating poetry purposefully.

To achieve this much emphasized objective, promoting N'at poetry and praising the Messenger of Allah a has really proved an effective means of character building of society. It infuses the Prophetic love into the hearts of people, for the Holy Prophet is the only role model for the entire humankind. The N'at poetry is thus employed to promote awareness and healthy predisposition towards following this role model in pursuance of what Allah Most Exalted has commanded:

> Indeed, you have in the Messenger of Allah (Muhammad a) the best example (to follow).

There is another vital aspect to the significance of N'at poetry—the direction and advice of Allah's exalted Messenger a pertaining to composing N'at. The standard of the appreciable poetic text was fixed in the court of Holy Prophet Muhammad a when he selected Hassaan b. Thaabit (the best poet among the lot) to create poetry retaliating against the disbelievers' sarcastic and hostile versification.

The Messenger of Allah a directed Hassaan b. Thaabit:

1. "Satirize the polytheists; Gabriel is with you"
2. "Answer on my behalf; O Allah ! strengthen him with the Holy Spirit (Gabriel e)

3. Satirize the Quraish; it is more lethal for them than archery."
4. "Hassan has satirised them (the polytheists), and cured (the Muslims and) himself."

The permissibility of poetry from Almighty Allah, broadcasting the attributes of the best role model and practical example provided in the Prophetic traditions of creating poetry in the defense of Allah's Messenger a led the later poets of the Ummah to enthusiastically engage themselves in composing N'at, defending the Holy Prophet and supporting him in spreading Din, noble conduct and excellent morality—the tasks assigned to the poets.

The creative aesthetics of N'at, therefore, demand knowledge of the glorious personality and exalted station of the Holy Prophet a adorning and enhancing the verses with the admiration of his noble attributes.

It is an undeniable fact that the only supreme, incomparable and unparalleled personality of all ages and all places of the world is the Final Prophet of Allah a. The divine scriptures and the annals of history bear radiant testimony to it. The record of the splendid life of the Messenger a has not only been kept through the revelation phenomena, but has also been collected, registered and published through human efforts in the form of a huge reservoir of hadith literature with a sound system of verification of genealogical data of the hadith narrators and the authentication of moment by moment reports about the illumined nights and days of his blessed and sanctified life. This arrangement was highly needed to present an unambiguous role model to the entire humankind in order to follow in the footsteps of the Prophet a.

Observance of Proprieties

In addition to these commandments of the Quran and Sunna, a true believer and member of the Prophet's community is

liable to observe the unavoidable proprieties, decencies, respectabilities and noble manners to address Allah's Beloved Messenger a and maintain the divine decorum of his exalted court while approaching him for humble submissions, invoking on him salutations and greetings and seeking his clemency, compassion and mercy:

Allah Most High ordains:

> O you who believe! Raise not your voices above the voice of the Prophet a nor speak aloud to him a in talk as you speak aloud to one another, lest your deeds should be rendered fruitless while you perceive not. [Q. 49:2]

Furthermore, in his holy presence, it is strictly prohibited to use a word reflecting dual meanings, one positive and another negative, or which can be used in negative sense by changing accent. The Quran enjoins:

> Believers, do not say to the Prophet a *Ra'ina* but say, *Unzurna* and listen to him with attention. [Q. 2:104]

In order to frustrate the evil design of the Jews, the Holy Qur'an commands the Muslims to use the word "Unzurna" instead of Ra'ina, for the meanings of the two words are the same in Arabic, but Ra'ina has negative and arrogant connotations.

Hence the divine order was revealed that word Rai'na must not be used as it may become a pun in respect of the Messenger of Allah a. This word and other similar words that may have evil connotations must be avoided even in ordinary usage and, especially, in the poetry attributed to the Messenger of Allah a.

Poetic Diction

In the light of these Quranic injunctions, the N'at Poets are duty bound to make their creative experience a pious deed by

selecting such words for the expression of Prophetic love and regard that have the nicest meanings meeting the Quranic standard of proprieties and humble manners. They must try their utmost to beautify the poetical lines with fair sounding words worth presentation at the blessed threshold of Mercy for all the worlds a. They are not writing panegyric for a worldly king or dignitary; they are attempting veneration of the Chief of the universe for whom the Almighty Allah brought the whole Creation into being, who travelled to the realm of divinity physically, saw his Lord with his eyes, remained in contact with his Master through the Spirit of Peace (Gabriel) for 23 years visiting him over a million times, and received the Word of Allah, the Quran, integrated it in his spirit and disseminated it in all the worlds. The animal world, the vegetable world, the sun and the moon and the galaxies would love and honour him fervently and seventy thousand angels come down from the skies to invoke on him salutation daily. Such is the personage the N'at poets sit to praise and revere. It is in itself a spiritually elevating assignment that brings the N'at poet closer to the spiritual contact and divine assemblies of sanctified spirits held in the majestic presence of the Chief of the universe —a superior to all humankind (a), above all human-beings in his esteem, grandeur and exaltation (a). His high position in the universe has been divinely described in various verses of the Quran.

Tracking the Doctrine

The King of Yemen Abu Karab

The worldwide earnest efforts for composing N'at by Muslim poets as well as people of different faiths, religions, languages and nations are evident proofs of the veracity of the divine revelation:

وَرَفَعْنَا لَكَ ذِكْرَكَ.

> And We exalted for you your remembrance (by annexing it to Ours everywhere in the world and in the Hereafter). [Q. 94:4]

It can be observed that praiseworthy odes were being written for the Messenger of Allah a even before his birth. For example, a millennium before his arrival, king of Yemen Abu Karab (385–420 AD), after learning about the sublime attributes of the awaited Prophet a from the rabbis of Jews, extemporaneously composed a panegyric in his honour including the following couplet:

وَاَحْمَدُ اِسْمُهُ يَا لَيْتَ أَنِّيْ
أُعَمَر وَبَعدَ مَبعَثِهِ بِعَامٍ

> The holy name of the Prophet is Ahmad (a); would that my life favour, I may live only one year after he (a) is honoured with the prophet-Hood.

Waraqa Bin Naufil

History has brought forth several other panegyrics. Waraqa Bin Naufil expressed his love for him in his poetry composed a little before the commissioning of his Prophethood. He wrote:

وَاِن يك حقًا يا خديجه فاعلمى
حديثكِ اِيَّاهَا فَأَحمد مرسَلُ
وَجِبريل يَأتيه وَميكالُ فَاعلَمِى
مِنَ اللهِ وَحى يَشرَحِ الصَّدرَ منزَلُ
يَفوزُ بهِ مَن فَازَ فِيهَا بتوبةٍ
ويسقٰى بهِ العَانِي الغَدِير المضلَّلُ

> If it is true, be sure oh Khadijah, Ahmad (a) is the Prophet of God. Gabriel and Makaail descend to reveal the word of God to him (a) and know oh Khadijah! The bosom enlarges by this revelation. He who repents and mends his ways succeeds, and he

> who observes vanity and prejudice he earns bad luck.

Umm-e-M'abad

During migration journey, the Messenger of Allah (a) with his companion Abu Bakr (g), Amir Bin Fuhayra and Abdullah bin Uraiquit, sought some food from Umm-e-M'abad. When she replied in negative, the Messenger of Allah (a) miraculously touched the udder of a very weak goat and started milking. This was a miracle of the Holy Prophet that all the vessels at the residence of the old lady were filled with milk.

When her husband, Abu M'abad came, he was amazed to see the vessels filled with milk and asked whence that milk came. Then Umm-e-M'abad described in admirable and elegant words the attributes of the Prophet (a) as follows:

> I saw such a man (a) whose beauty was evident, whose make was pretty and whose face was silky. Neither the over-whiteness of colour made him defective, nor was the thinness of his neck and the head created any defect in him. Very beautiful and the most charming, his eyes were black and wide and his eye lashes were long. His voice was echoing. Antimony filled black eyes, both the brows were thin and joined. The neck was shining. The beard was dense. When quiet, he seemed prestigious, and when talking, his face was lustrous and smiling. The sweet speech, his talk was obvious, neither useless nor lacking sense. The talk was like the garland of pearls, from which the pearls were dropping. From distance, he seemed dignified and beautiful and from near he seemed most sweet spoken and charming. His height was medium; not so tall that the eyes felt bad, nor so short to be looked down upon. In between two branches, he was like the one which is taller and was the greenest

> than all. His companions were such who would encircle him. To all he was master and by all he was respected. Neither was he sourly, nor was his command opposed.

This narrative of Umm-e-Ma'bad is an impressive poetic prose. It is noteworthy that the lady was neither a Muslim, nor was she invited to embrace Islam until that time. Yet she was impressed by the charismatic personality of the Prophet a and described him beautifully with reverence and regard.

Goethe

From the days of the advent of Islam to the later centuries, countless poets joined the class of devotional poets. German poet Wolfgang Goethe (1710-1782) wrote devotional poem with the caption: "Mahomets Gesang...Mahomet's (a) Song". He writes:

> See the rock-born stream!
> Like the gleam
> Of a star so bright
> Kindly spirits
> High above the clouds
> Nourished him while youthful
> In the copse between the cliffs.
>
> Ever, ever, on the rushes,
> Leaves the tows' flame-tipped summits,
> Marble places, the offspring
> Of his fullness, far behind.
> Cedar-houses bear the atlas
> On His giant shoulders, fluttering
> In the breeze far, far above him
> Thousand flags are gaily floating,
> Bearing witness to his might.

And so beareth he his brethren,
All his treasures, All his children,
Wildly shouting, to the bosom
Of his long-expectant sire.

In this poem, Goethe adopted symbolic style besides poetic aesthetics. The landscape shown is reflective of Makka Muazzamah, the native city of the Messenger a. "Stream" symbolises his life giving attitude towards humankind.

Shaykh S'adi

Thousands and thousands admirers emerged the world over to poetically express their love and veneration for the exalted Messenger of Allah a. They include those who have conquered time and earned eternal fame for their sublime N'at creation absorbing their inner self, soul and love discomfort for the beloved Messenger a. The time has preserved the valuable and heart-captivating poetic creations of Imam Busiri and Maulana Abd al-Rehman Jami, for they were blessed with direct divine showers from the Prophet's court of mercy and clemency towards the occurrence of their creative experience. Shaykh Maslih-ud-Din S'adi was another such soul whose quatrain (four line stanza) gained everlasting proverbial fame:

بلغ	العلى	بكمالهِ
كشف	الدجى	بجمالهِ
حسنت	جميع	خصالهِ
صلوا	عليهِ	وآلهِ

He touched zenith by his excellence
He distanced darkness by his beauty
Magnificent are all his achievements
Send blessings on him and his family.

The Sublimity Secret of S'adi's Quatrain

This exalting spiritually creative episode of Shaykh S’adi too is reported to have a trancing part of its completion. It runs thus that Amir Khusro composed a N’at quatrain. Feeling elevated, he showed it to his saint Khawja Nizam al-Din Awlia. Seeing it, the eminent Khawja appreciated it but said that S’adi’s quatrain was matchless. It transpired repeatedly. Finding Amir Khusro curious to know about it, he called him to visit him at midnight. Khusro approached his saint at midnight as advised. Through his spiritual uplift, Khawja took him spiritually to the exalted court of Allah’s Messenger a where S’adi would present his quatrain and Allah’s Messenger a would praise him, asking him repeatedly to recite it again. It was then disclosed to Amir Khusro that when S’adi had completed three lines, he was upset for being unable to finish the fourth line. Allah’s Messenger a awarded him with his spiritual sight and asked him why should he not add to it: صلوا علیه وآله. So the Messenger’s infinite benevolence favored S’adi with the fourth line and stamped his status of being a poet of the Beloved Messenger’s court of generosity and munificence. Since then, S’adi’s quatrain has gone viral all over the world and no poet has ever been able to produce any matching four line stanza, the quatrain.

Allama Iqbal

Allama Iqbal devoted himself to infuse love sentiments among the Ummah and wrote marvellous N’at in Persian and Urdu. He cites:

در دلِ مسلم مقامِ مصطفےٰ است
آبروئے ما زنامِ مصطفےٰ است

In every Muslim’s heart is the home of Mustafa a
All our glory is from the name of Mustafa a.

وہ دانائے سبل، ختم الرسل، مولائے کل جس نے
غبارِ راہ کو بخشا فروغِ وادیء سینا

نگاہِ عشق و مستی میں وہی اوّل، وہی آخر
وہی قرآں، وہی فرقاں وہی یٰسیں وہی طٰہٰ

The divine intellectual, the last of the prophets a, friend of all, who a blessed the dust of the passage with vastness of valley of Sina;
In the eyes of love, he a is the first, he a is the last, he a is the Qur'an, he a is the Furqan, he a is the Yasin and he a is the Taha.

Mualana Altaf Hussain Hali

Mualana Altaf Hussain Hali penned his magnum opus sestet (musaddas) and permeated it with N'at:

وہ نبیوں میں رحمت لقب پانے والا
مرادیں غریبوں کی بر لانے والا
مصیبت میں غیروں کے کام آنے والا
وہ اپنے پرائے کا غم کھانے والا
فقیروں کا ملجا ضعیفوں کا ماوا
یتیموں کا والی، غلاموں کا مولا

Amongst the Prophets known as "Merciful,"
He a of the poor did all desires fulfil.
The one who helped the strangers in distress;
The one, who a felt the pains of friend and foes.
The Fakir's friend and of the week the prop;
Of slaves' the master, of orphans' ward.

Ahmad Raza Khan

Ahmad Raza Khan of Barely miraculously used four languages in his fascinating N'at creation:

لم یاتِ نظیرُكَ فيْ نَظَرٍ مثل تو نہ شد پیدا جانا
جگ راج کو تاج تورے سر سوہے تجھ کو شہِ دو سرا جانا

None like you was ever seen or created;
Authority stands in your person consummated.

البحر علا والموج طغَى من بيكس و طوفاں ہوش رُبا
منجدھار میں ہوں بگڑی ہے ہوا موری نیَّا پار لگا جانا

Waves of stormy seas flout every rule;
Please rescue my boat from the whirlpool.

لك بدرٌ في الوجهِ الاجمل خط ہالہء مہ زلف ابرِ اجل
تورے چندن چندر پرو کنڈل رحمت کی بھرن برسا جانا

Your Face is bright as the full moon;
Let your grace and light shower on me soon.

Conclusion

In the end, I would say that the nature and literary stature of N’at is so gracious and sacred that only Hamd (Hymn) i.e. poetry glorifying Almighty Allah can be rated above that. This sublimity of the genre of N’at is owing to the exalted station of the Beloved Messenger of Almighty Allah and his merciful role in the growth, prosperity, salvation and safeguard of the whole human and non-human universe. On the Day of Judgement, his station will further be elevated and he will intercede the wrongdoers and save them from hell. The N’at poet, conscious of his esteem as mercy for all the worlds, feels in the depth of his spirit and inner consciousness ardent love and sacrifice for the Holy Prophet. From this depth emanates N’at, its psychological environment, lingual grandeur, artistic aesthetics, ecstatic rhythm, leaving the poet unaware of the phenomenon. The rise and fall of hope and fear and uncontrollable urge to get near the Mawaja Sharif and the threshold of the Prophet’s Mausoleum to enjoy the eternity of real Paradise form the main drive that takes one to inner peace. The N’at creative rendering is based on love of

the most respectable personality after the Creator of the universe. What a truthful poetic line is this!

بعد از خدا بزرگ توئی قصہ مختصر

You a are the most dignified after Allah's seat.

The trend of N'at composition is everlastingly, heading towards the future eras ever since the first known poet i.e. King of Yemen vented his sincere Prophetic love in his eternal panegyric. Poets from all over the world contributed towards this genre without discrimination. Urdu literature is rich with the written treasures of N'at. The modern day pace of composing N'at, compels to admit that this is the era of N'at in the domain of literature.

It is, however, necessitated that the contemporary scenario of storming poetic activity in this field makes it incumbent upon us to spread awareness of excellence, grandeur and sacredness of the creative experience of N'at. This awareness, however, needs critical insight, because its scarcity among the poets is discernible. This topic cannot be taken up in this introductory essay on the genre of N'at. It shall, however, be attempted at a later stage with the grace of Almighty Allah.

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Note: Prose and Poetic translations or text taken from the valued works of:

@Qur'anic Translation by Dr. Muhammad Muhsin Khan.
@Qur'anic Translation by Maulana Wahiduddin Khan.
@Qur'anic Translation by Al-Haj Hafiz Ghulam Sarwar.

1. Ahmad Mahmood Uz Zaman.
2. Maqbool Elahi.
3. Mehdi Ali Siddiqi.
4. Shahabuddin Rahmatullah.
5. Dr. Saleem Ullah Jundran.
6. Zia-Un-Nabi Translated by Muhammad Qayyum Awan
7. Prof. G.D. Qureshi.
8. Syed Riazul Hassan.
9. Noor Ahmad Mairathi.
10. English Transactions of Mishkatul Masabeeh by Syed Anwer Ali
11. English Transactions ofSahih Bukhari by Prof. Muhammad Irfan Qadri.
12. English Translation of Ma'arif Ul Qur'an Mufti Muhammad Shafi.

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Introduction of the Author

Name: Abdul Aziz Khan S/o Abdul Hameed Khan
Pen Name: Aziz Ahsan

Date of birth: 31st August 1947 A.D.
Place of birth: Jaipur (India)
Parents' Migration to Pakistan: May, 1948 A.D.

Education:

- Ph.D [Urdu] (2012 A.D., University of Karachi)
- M.Phil [Iqbal Studies] (2008 A.D., Allama Iqbal Open University, Islamabad)
- M.A. [Islamic History] (1985 A.D., University of Karachi)
- LL.B. (1978 A.D.,Government Islamia Law College Karachi)
- B.Com (1970 A.D., City College, Nazimabad, Karachi)
- Passed Exams of Oriental Language to improve cognizance of:
- [Urdu Fazil] 1971 A.D.
- [Farsi Fazil] 1974 A.D.

Published Books:

1. Urdu Na'at aur Jadeed Asaleeb [Criticism]
2. Terey Hi Khwab men Rehna [General Poetry]
3. Na'at ki Takhliqi Sachchaiyan [Criticism]
4. Karam-o-Najaat Ka Silsila [Na'atia Poetry]
5. Hunar Nazuk Hay [Criticism]
6. Shehpar-e-Taufiq [Na'atia Poetry]
7. Na'at Kay Tanqidi Aafaaq [Criticism]
8. Masnavi Rumuz-e-Bekhudi ka funny wa fikri jaiza [Artistic and Intellectual Evaluatin of Iqbal's Rumuz-e-Bekhudi] [M.Phil thesis]
9. Umeed-e-Taiba Rasi [Na'atia Poetry]
10. Urdu Na'atia Adab Kay Intiqadi Sermaaiy ka Tehqiqi Mutalia [Ph.D thesis]
11. Pakistan Mein Urdu Na'at ka Adabi Safar (An outline history of Na'atia Literary progress in Pakistan)
12. Ta'alluq Bir Rasool a kay Taqazay aur Hum (Reformative Essay) [Published two editions in 2014 and 2018 A.D.]

13. Na'atia Adab Kay Tanqidi Zaviey (Criticism) [Complled by Prof. Dr. Sohail Shafiq, HOD., Department of History, University of Karachi]
14. Hamd-o-Na'at Kay Ma'niyaati Zaviey [Criticism]
15. Na'atia Shairi Kay Shar'ee Taqazey [Criticism]
16. Hamdia Shairi Ki Matni Wus'atain [Criticism]

Dr. Aziz Ahsan's literary works complied by Literates:

1. Dr. Aziz Ahsan Aur Mutaliat-e-Hamd-o-Na'at, Complled by Sabih Rahmani (Editor Na'at Rang Karachi).
2. Dr. Aziz Ahsan Ki Adabi Tehrirein, Compiled by Dr. Shama Afroz, Lecturer Urdu Department, University of Karachi.
3. Dr. Aziz Ahsan Aur Taqdisi Adab Ka Fikri Tanazur (Criticism) [Compiled by Dr. Dawood Usmani, Lecturer Government Digree Boys College, Baldia Town, Karachi.
4. Kulliyaat-e-Aziz Ahsan (Na'atia Poetry) [Complled by Sabih Rahmani).
5. Dard Ki Aaghosh Wa Hay (درد کی آغوش وا ہے) (poetry of Aziz Ahsan) complled by Shair Ali Shair. (Published in June, 2022)

Books compiled by Dr. Aziz Ahsan:

1. Jawahir-un-Na'at
2. Meem Swad [Na'atia Poetry of Ustad Fida Khalidi Dehlvi]
3. Aatish-e-Ehsas [Ghazal's collection, Ustad Fida Khalidi Dehlvi]
4. Khwaboon Mein Sunehri Jaali hay [Na'atia poetry Sabih Rahmani]
5. Qasr-e-Buland (Yani Mutalia-e-Qur'an) by H.H. Imam Akbarabadi
6. Sabad-e-Gul by H.H. Imam Akbarabadi
7. Behr-e-Shanasaai (Persian Poetry) Syyed Zahoor-ul-Hasnain Shah Zahir Ahsani, Yusufi Taji.

Literary Activities:

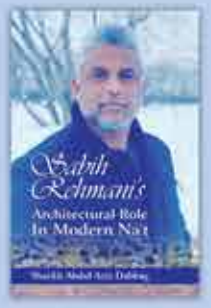
1. Life Member: Iqbal Academy Pakistan.

2. Member, Qaid-e-Azam Writers Guilds Pakistan.
3. Director, Na'at Research Centre Karachi.
4. Associate Editor "Na'at Rang" Karachi.

Awads Received by Dr. Aziz Ahsan:

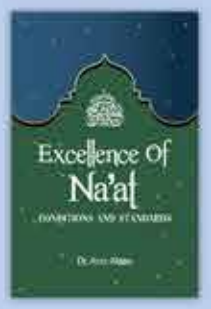
1. Dr. Abdul Qadeer Khan Books Award 2006 to 2018 conferred by Mohsin-e-Pakistan Dr. Abdul Qadeer Khan on 22nd April 2019 A.D., in Karachi.
2. Admiration award for Research Work from Memorial of Shah Ansaar Ilah Abadi.
3. The best Critic Award, Na'at Research Centre (Leeds, U.K.)
4. Numersous Shields received from different Literary Guilds for delivering lectures or presenting research works. Shields received for participation in Imam Ahmad Raza Conference 2019 A.D., and Urdu Department, University of Karachi November 2019 A.D., are worth mentioning. Participation in Urdu Alami Conferences, arranged by Arts Council of Pakistan, Karachi in 2014, 2015, 2016, 2017, 2019 A.D., presented Articles on the topic of Na'atia literary progress.
5. Articles of Dr. Aziz Ahsan on Literary topics have had been oftenly appeared in literary Journals and Newspapers in Pakistan and India. Research contribution for Naat Rang is specially worth mentioning.

In addition to its hundreds of Urdu publications, N'at Research Centre Karachi has served the cause of N'at in English language as well:



Sabih Rehmani's Architectural Role in Modern N'at: Authored by Shaykh Abdul Aziz Dabbagh, this book enlightens its readers about the heroic struggle launched by Sabih Rehmani to win Urdu N'at its status of a modern literary genre of Urdu poetry.

'Excellence of Na'at: Conditions and Standards' Director N'at Research Center, Dr Aziz Ahsan has authored this unique book fixing the conditions and standards of sublime Na't poetry. He has enhanced practical value of the book by application of the laid down standards of excellence.



Reverence unto his Feet A poetic translation of Sabih Rehmani's masterpiece of Urdu N'at poetry "Sarkar ke Qadmon mein" Sarah Kazmi felt deeply inspired to translate Sabih Rehmani's stirring N'at creations contained in this Urdu collection. The translation looks like an original attempt in creating English N'at.

Jada-i-Rahmat Sabih Rehmani's most celebrated N'at poetry contained in his collection Jada-i-Rahmat was translated into English by Justice (R) Dr Munir Ahmad Mughal and the book saw the daylight in 2009. The exalted translator has meticulously transferred the thought and feelings of the poet into English language.